



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

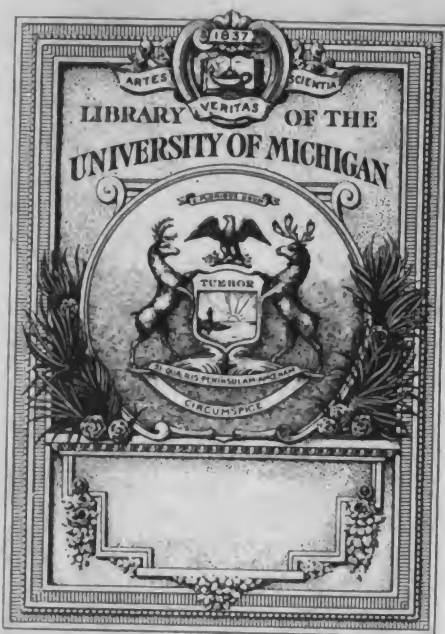
Christ in art

Frank
Weitenkampf,
John Powell ...





3 9015 03463 4157



THE GIFT OF
New York Public Library

2

5948

C 55

N53

Christ in Art

Notes on the John Powell Lenox Collection

By Frank Weitenkamp, L.H.D.

Chief, Art and Prints Division

*New York
Public Library
1920*

2
5948
.C55
N53

REPRINTED, MAY 1920
FROM THE
BULLETIN OF THE NEW YORK PUBLIC LIBRARY
OF APRIL 1920
PRINTED AT THE NEW YORK PUBLIC LIBRARY
form p142 [v-12-20 3c]





REMBRANDT
CHRIST AT EMMAUS
(The Louvre, Paris)

N. Y. Pub. Lib.
gift
6-4-20
—

CHRIST IN ART

(NOTES ON THE JOHN POWELL LENOX COLLECTION)

THE Art Division of the Library has, from the beginning, tried to satisfy the public interest in Bible pictures. These were to be found, not only in illustrated books, but in separate prints of all kinds, which could be arranged and classified so that a request for illustrations of a given Bible scene or portrait could be answered promptly and to some degree fully. Thus, a useful collection of pictures (especially of the Saviour) was being formed, supplemented by a classified lot of titles in the card catalogue, referring to numerous plates in books, or prints in portfolios shelved apart from the Bible collection, with such specialties, for instance, as "persepios" listed under *Nativity*. And now, at one stroke, through the generosity of Mr. John Powell Lenox, of Oak Park, Ill., there has come to the Library a wonderful body of pictorial documents dealing entirely with the life of Christ. The result of a quarter of a century of patient collecting, on the part of Mr. Lenox, these pictures, several thousand in number, are mounted in fifteen finely bound volumes with the general title "Christus in Arte." The prints are arranged in the order of accession, but the donor has prepared a card index of painters.

In this collection may be traced the development of the portraiture of Christ from the early representations in the Catacombs of Rome, down through the Middle Ages, the Renaissance, and to modern times. The history of art, with all the kaleidoscopic changes in outlook and tendencies which make up the development of this field of mental activity, is reflected to a great extent in this body of Christian portraiture.

As to the question of actual life portraits of our Lord, nothing stronger than legend or tradition seems to have been adduced to support the claims of such productions as the reputed portrait by St. Luke or the sudarium of Veronica bearing the impression of the holy face. At all events, this is not the place to enter on any discussion of this question, in which one has the choice between F. W. Farrar *contra* and Wyke Bayliss *pro* authenticity of likeness. One interesting and significant fact remains, and that is, that down throughout the changes of time and country during nineteen centuries a certain definite type of face prevails and persists.

F. W. Farrar finds that "the primitive Christians shrank from any direct presentment of the human Christ," and, in fact, entire realism did

not come until the Renaissance. Meanwhile, in the words of Raoul Rochette, "an art is not improvised," and the early Christian art grew from that of antiquity. The earliest pictures of Christ, then, were, as Lanciani says, "ideal and symbolic in character, conventional types," Orpheus charming the animals being a particularly favorite pattern. These, as well as the various statues of Christ as the Good Shepherd, are beardless. About the fourth century artists passed from these classical forms to realistic portrayal taking on the familiar face which has persisted. For some centuries the ideal of Christ was expressed in the stereotyped and rigid conventionality of Byzantine art as we know it, for instance, in mosaics. With the dawn of the Renaissance the presentation of Christ took on, with Giotto and Masaccio, a vital reality which, as this great period burst into its full bloom, developed into a life, a spirituality which marks the best of the pictures of the Saviour treasured by the world to-day.

There have been numerous efforts to express the ideal face, with a great variety brought about by the natural influence of period, nationality and individual viewpoint, joined to the great body of tradition lying back of the artist in each case. Maxwell, in his "Annals of Spanish Art," says: "In the hands of Roman artists the Saviour is often little more than a beautiful Apollo copied from the marbles of Greece; at Venice, a noble personage of the blood of Barberigo or Contarini; while in the later and feebler school of Bologna His beauty sinks into effeminacy, and the Man-God into a mere mortal Adonis."

As we look through a collection of pictures such as this we see the ascetic Christ give place to the more saintly type, then with the Renaissance beauty of lineaments is accentuated, the appeal of physical suffering is made with a loss of higher spiritual import, and finally in our present times we have seen efforts to treat scenes in the life of Christ with realism and modernity and yet a preservation of natural dignity and sanctity of the subject. It is, of course, natural, as the pictures pass before one, to note characteristics of individual artists, — the "majestic calm" (to quote Sir Martin Conway) of Hubert van Eyck's regal Christ; the devotional feeling of Fra Angelico and Bartolommeo; the austerity of Mantegna; "the conflict of the impulses of Christianity and Hellenism" in Botticelli; the "spiritual feeling" of Da Vinci's conception for the "Last Supper"; the rugged, sculptural effect of Verrocchio; the masculinity of Michel Angelo (in contrast to the languorous effeminacy so often met with); the moving pathos of Guido Reni's

famous "Ecce Homo," which, true product of the decadence, skirts bathos in its effort to inspire emotion; the strong realism of Velasquez ("Christ Scourged"); the nobility and naturalism, product of devotion, of Juan Juanes; and above all, perhaps, the tender sympathetic humanity of Rembrandt's "Supper at Emmaus" (giving, as La Farge said, "both the fact and the mystery"), a scene with all the spiritual content which, in similar pictures by the great Italians, is often lacking, lost in the imposing magnificence of the setting. Or, dealing with the artists in national groups, one notes preponderance of characterization over beauty in old Flemish art; the gaunt, at times cadaverous, countenance presented by the early artists of the Netherlands and Germany; the displacement of the ascetic Christ by the beautiful one in Venetian art; the somewhat sensuous expressiveness of the Italian High Renaissance, which could take on the sickly beauty of a Barroccio (over against which one might set the crass, agonizing realism of fifteenth century Grünewald); the robust conceptions fathered by Rubens and Van Dyck; the austere solemnity, tending to the morbid, of the old Spanish school; or the rather sentimental attitude of certain nineteenth century artists, which again trails into such quite personal conceptions as Holman Hunt's figure of Christ the carpenter throwing the shadow of the cross as He stretches Himself at the end of His day's work. In our own day we have seen also, in the works of Beraud, Uhde and others, the placing of the traditional Christ figure in modern surroundings, as did the earlier painters in their day.

In all the long record of pictorial illustration of Christ and His ministry, from the Nativity to the Crucifixion and Ascension, with the widely varied play of artistic imagination directed at the realization of the features of the Saviour, there is emphasized the old truth stated again by J. R. Aitken: "However sure the touch, or wise the hand, heart counts more than hand, and soul than touch. If there be no sureness of life, and no wisdom of deeds, the hand is curbed and the vision marred. If there be no lifting of the heart and the life, the highest skill will not avail." Thus we have come to the fundamental principle in all art, that it is the artist behind the work that counts; as Millet said, "the artist must be moved himself." Here particularly, in these attempts to realize the character of one who, even apart from any divine attributes, stands to-day as the very embodiment of human sympathies and noble aspirations, the artist inevitably reveals himself and to a great extent his time. For as all art worth while is an expression of time and place,

so these many representations of Christ reflect the mental attitude of their day, — in not a few cases the racial characteristics of the painter. In the end, therefore, humanity's soul is bared in these conceptions of the Saviour, and so these pictures illustrate in their way a large section of the history of human development.

BRIEF LIST OF REFERENCES ON CHRIST IN ART

- Aitken, J. R.** The Christ of the men of art. Edinburgh: T. & T. Clark, 1915. pl. 8°. **MAIH**
- Alford, Henry.** Our Lord and His twelve disciples. A series of photographs after the crayon drawings of Leonardo da Vinci. London: Bell & Daldy, 1869. pl. sq. 4°.
† **MCF (Vinci)**
- Allard, Abraham.** De groot Herschepper der Waereld, ofte de Monarch des Levens ... Een Werkje, waarin beknoptelyk verhandeld word het leven... van Jesus Christus. Vertoond in xiv...Konstprinten... Amsteldam: C. Allard [1708?]. pl. sm. 4°. * **YIZ**
- Arbiter, Petronius.** Christ in portraiture. illus. (Art world and arts & decoration. New York, 1918. f°. v. 10, p. 75-81.)
MAA
- Austin, Mary.** Christ in Italy. Being the adventures of a maverick among masterpieces. New York: Duffield & Co., 1912. 12°. **Circ. Dept.**
- Avenarius, Ferdinand,** compiler. Das Heilandleben in deutscher Bilderkunst... Aus der Deutschen Hausbilderei des Kunstwarts. München: G. D. W. Callwey im Kunstwartverlage [1914]. 5 parts. pl. f°.
† **MAIH**
- Part 1. Des Heilands Verkündigung und Geburt.
Part 2. Jesu Kindheit und Maria.
Part 3. Der lehrende und heilende Christus.
Part 4. Der Leidensweg Christi.
Part 5. Tod und Verklärung Christi.
- Bailey, Albert Edward.** The gospel in art. Boston: Pilgrim Press [1916]. pl. 8°. **MAI**
- Gives a list of 1,227 pictures on the life of Christ.
- Bayliss, Sir Wyke.** Rex regum; a painter's study of the likeness of Christ from the time of the apostles to the present day. London: G. Bell and Sons, 1898. pl. 8°. **ZFH**
- The Birth of Christ as pictured by master painters. (New England magazine. Boston, 1903. 8°. v. 29, Dec., 1903.) * **DA**
- Reproductions of paintings by W. A. Bouguereau, Carl Müller, Raphael, Carlo Dolce, H. Hofmann.
No text.
- A Book of the Passion of our Lord, depicted by the old masters. London: P. L. Warner [1916]. pl. 4°. **MAIH**
- Burns, James.** The Christ face in art. New York: E. P. Dutton & Co., 1907. illus. 12°. **Circ. Dept.**
- Cartier, E.** Jésus-Christ dans l'art. (In: L. Veuillot, Jésus-Christ. Paris, 1875. p. 471-556.) **Stuart 11114**
- Carus, Paul.** The Nativity. Similarities in religious art. (Open court. Chicago, 1899. 8°. v. 13, p. 710-730.) * **DA**
- The Christ child in art. illus. (Trend. New York, 1913. 8°. v. 6, p. 399-405.) * **DA**
- Christ the apothecary. Compiled from material collected by Edward Kremers. illus. (Open court. Chicago, 1910. 8°. v. 24, p. 660-672.) * **DA**
- Clovio, Giulio.** Christi vita ab Evangelistis descripta. On vellum, with six full-page paintings by Giulio Clovio, six miniatures of the evangelists, illuminated borders, and headings. 26l. large f°. **Mss. Room**
- Farrar, Frederic W.** The life of Christ as represented in art. New York: Macmillan & Co., 1895. illus. 8°. **Circ. Dept.**
- French, Joseph Lewis.** Christ in art. Boston: L. C. Page & Co., 1900. pl. 12°. (Art lovers' series.) **MAIH**
- Griffith, William.** Christ as modern American artists see him — new conceptions of the Nazarene by nine notable painters. (Craftsman. New York, 1906. 4°. v. 10, June, 1906, p. 286-299.) **MNA**
- With reproductions of paintings by F. V. Du Mond, G. Hitchcock, Gari Melchers, W. H. Low, J. Lauber, C. C. Curran, Kenyon Cox, and John La Farge.



FROM A THISTLE PRINT

COPYRIGHT DETROIT PUBLISHING CO.

DAGNAN-BOUVERET
CHRIST AND THE DISCIPLES AT EMMAUS



Gsell, Paul. *La nativité dans la peinture.* (Monde moderne. Paris, 1903. 8°. v. 18, p. 641-657.) *DM

Hamilton, Neena. *Die Darstellung der Anbetung der heiligen drei Könige in der toskanischen Malerei von Giotto bis Lionardo.* Strassburg: J. H. E. Heitz, 1901. pl. 4°. (Zur Kunstgeschichte des Auslandes. [Bd.] 6.) MCE

Heaphy, Thomas. *The likeness of Christ: being an inquiry into the verisimilitude of the received likeness of Our Blessed Lord.* Edited by Wyke Bayliss. London: Society for Promoting Christian Knowledge, 1886. illus. Circ. Dept.

Heilmeyer, Alexander. *Weihnachtskrippen von Ludwig Penz.* 5 pl. (Die Plastik. München, 1912. 4°. Jahrg. 2, p. 93.) †MGA

Hill, G. F. *Christus Imperator.* (Burlington magazine. London, 1916. 4°. v. 29, p. 21-25.) †MAA

Hofmann, Heinrich. *Scenes from the life of our Saviour.* New York: Scribner and Welford, 1886. pl. f°. †MCK

Hurll, Estelle M. *The Bible in art.* Boston: L. C. Page & Co., 1905. illus. 12°. Circ. Dept.

— *The Bible beautiful; a history of Biblical art.* Boston: L. C. Page & Co., 1905. illus. 12°. Circ. Dept.

Jameson, Anna Brownell Murphy. *The history of our Lord as exemplified in works of art: with that of... other persons of the Old and New Testament.* Commenced by... Mrs. Jameson; continued and completed by Lady Eastlake. London: Longmans, Green, and Co., 1864. 2 v. 8°. Stuart 11094

Janvier, Pierre Désiré. *M. Dupont et l'œuvre de la sainte-face. Notice biographique par l'abbé Janvier.* Tours: Bureau de L'Oratoire, 1893. 7. ed. 12°. ZMH

Jewitt, W. Henry. *The Nativity in art and song. Its varied treatment with pen and pencil, ancient and modern, with illustrative notes, historical and legendary.* London: E. Stock, 1898. 8°. MAIH

Keith, George A. *Christ's life in pictures.* Chicago: Extension Press [1918]. 4°. Circ. Dept.

La Farge, John. *The gospel story in art.* New York: Macmillan Co., 1913. pl. 4°. MAI

Laufer, Berthold. *Ein angebliches chinesisches Christusbild aus der T'ang-Zeit.* (Globus. v. 88, p. 281-283. Braunschweig, 1905. f°.) †KAA

— *An alleged picture of Christ in China.* (Nation. New York, 1905. f°. v. 81, Sept. 14, 1905, p. 218.) *DA

A letter directed against "misinterpretation," in H. A. Giles's *Introduction to the history of Chinese pictorial art*, of a picture of three saints.

Lehrs, Max. *Der Meister der Berliner Passion.* illus. 2 plates. (Jahrbuch der königlich-preussischen Kunstsammlungen. Berlin, 1900. f°. v. 21, p. 135-159.) †MAA

Lex, Léonce. *Le Christ en gloire de Saint-Amour-Bellevue.* 1 pl. (Académie de Macon. Annales. Macon, 1910. 8°. série 3, tome 15, partie 2, p. 33-39.) *EN

The Light of the world; or, Our Saviour in art... London: British-American Co., 1899. pl. 4°. MAIH

Male, Émile. *L'iconographie française et l'art italien au xiv^e siècle et au commencement du xv^e.* illus., 2 pl. (Revue de l'art ancien et moderne. Paris, 1920. f°. tome 37, p. 5-16, 79-92.) MAA

Poulsen, Frederik. *Das Christusbild in der ersten Christenzeit; eine populäre Darstellung.* Autorisierte Übersetzung aus dem Dänischen, von Dr. Ostwalt Gerloff... Dresden: "Globus" [1915]. illus. 8°. MAIH

Il Presepe napoletano. illus. (Emporium. Bergamo, 1916. 4°. v. 44, p. 438-447.) †MAA

Preuss, Hans. *Das Bild Christi im Wandel der Zeiten...* Leipzig: R. Voigtländer, 1915. illus. 8°. MAIH

Saint-Gaudens, Homer. *Ten American paintings of Christ.* illus. (Putnam's monthly. New York, 1906. 8°. v. 1, p. 257-272.) *DA

Sanoner, G. *La vie de Jésus Christ; racontée par les imagiers du moyen âge sur les portes d'églises.* illus. (Revue de l'art chrétien. Paris, 1905-08. 4°. année 48 [série 5, v. 1], 49 [série 5, v. 2], 50 [série 5, v. 3], 51 [série 5, v. 4].) †MAA

Scherer, Valentin. *Die Anbetung der Könige.* illus., 1 pl. (Westermanns Monatshefte. Braunschweig, 1910. 4°. Bd. 109, p. 481-495.) *DF

— *Die Geburt Christi in der bildenden Kunst.* illus., 2 pl. (Westermanns Monatshefte. Braunschweig, 1910. 4°. Bd. 107, p. 481-496.) *DF

— *Die Kindheit Christi in der bildenden Kunst.* illus., 2 pl. (Westermanns Monatshefte. Braunschweig, 1914. 4°. Bd. 115, p. 661-675.) *DF

Sparrow, Walter Shaw. *The Bible in art. Old and New Testament.* London: Hodder & Stoughton, 1904-07. 2 v. pl. 4°.

† MAI

Sybel, Ludwig von. *Der Herr der Seligkeit; archäologische Studie zur christlichen Antike.* Marburg in Hessen: N. G. Elwert, 1913. illus. 4°.

ZDCH

Thode, Henry. *Die Malerei am Mittelrhein im xv. Jahrhundert und der Meister der Darmstädter Passionsscenen.* illus., 1 pl. (Jahrbuch der königlich-preussischen Kunstsammlungen. Berlin, 1900. f° v. 21, p. 59-74, 113-135.)

† MAA

Those lost garments. (Outlook, v. 85, Jan. 5, 1907, p. 50.)

* DA

On the absence of swaddling clothes.

Tissot, James Joseph Jacques. *The life of our Saviour Jesus Christ; three hundred and sixty-five compositions from the four gospels, with notes and explanatory drawings by J. James Tissot. Notes translated by Mrs. Arthur Bell (N. d'Anvers).* New York: Werner Co., 1903. 3 v. illus. f°.

†† ZFHK

Der Typ Jesus. (Nord und Süd. Berlin, 1908. 8°. Bd. 126, p. 139-146.)

* DF

Van Dyke, Henry. *The childhood of Jesus Christ.* New York: Frederick A. Stokes Co. [1904.] illus. 12°. Circ. Dept.

— *The Christ-child in art; a study of interpretation.* New York: Harper & Bros., 1894. pl. 8°.

MAIH

Venturi, Adolfo. *La Madone; représentations de la Vierge dans l'art italien. Tr. de l'italien.* Paris: Gaultier, Magnier et Cie. [1902.] f°.

† MAIH

Via Crucis nuovamente eretta nell' atrio del santissimo crocifisso della chiesa parrocchiale, e collegiata di S. Polo, ove esiste nella santa capella l'antica miracolosa immagine di Gesu crocifisso... Con una formula facile di meditare li misterj sacrosanti di sua passione. n. p., n. d. 16°.

MAIH

Waldmann, Émile. *Simple déposition pour servir à l'histoire du Christ de buis de Jean Guillermin.* Lyon: E. Vitte, 1890. pl. 4°.

MAIH

Walsdorf, E. *Sculptures religieuses. Documents de l'art chrétien au moyen-âge en France recueillis et publiés par E. Walsdorf. Statues de Dieu, de Jésus Christ, de la Vierge, les douze apôtres...* 60 planches en héliotypie. Berlin: B. Hessling, 1907. pl. f°.

† MAI

Walton, William. *Some uneclesiastical religious art.* (Scribner's magazine. New York, 1906. 8°. v. 39, April, 1906, p. 509-512.)

* DA

With reproductions of paintings by Beraud, Uhde and Lhermitte.

Wilpert, Giuseppe. *L'Acheropita ossia l'immagine del Salvatore nella cappella del Sancta Sanctorum.* 1 pl. (Arte. Roma, 1907. f°. anno 10, p. 161-177, 246-262.)

† MAA

DO NOT CIRCULATE

BOUND

JUN 30 1927

**UNIV. OF MICH.
LIBRARY**



